Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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No Letup in V-Loan Campaign

Film Industry Intensifies Drive As Bond Objectives In Sight

The all-out Victory Loan effort of the Canadian motion picture industry has admittedly become a powerful factor in the achievement of the Dominion's quota of $750,000,000. The Loan is rolling merrily along to its objective and if the same enthusiastic attack is maintained on all sides there can be no doubt of the success of the third great campaign.

Dropping all inter-trade differences in matters of management and personnel, both sections of the industry's War Loan effort, one headed by J. J. Fitzgibbons and the other by Henry Falk, who represents a certain block of Independents, Canadian exhibitors of every classification pitched in on a gigantic scale and the results so far are highly gratifying. Mr. Fitzgibbons

(Continued on Page 2)

Fox May Make Dr. Bethune Biog

Dr. Norman Bethune, the Canadian doctor who perfected the mass blood bank method during the Spanish rebellion and died at the age of 48 while serving with a Dominion medical mission in China, may be immortalized by the motion picture. Twentieth Century-Fox has taken an option on a biography of the heroic medico now being written by Ted

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Hey, Ottawa!

Those six-sided nickels are bottlenecks and time-killers. The boys lose themselves trying to stand one on the other. One fellow stood three on top of each other.

Romantic Bob Berezin

Bob Berezin, manager of the Marks, Oshawa, who is not a bad-looking fellow at all, at all, has booked himself for a long run in plural blessedness. The other party to the committment is Miss Tammy Pollock of Ottawa. They have just announced their engagement. Congratulations.

Regina Hauls In Five Tons of Scrap

All theatre managers in Regina got together for the scrap campaign and worked out a collection scheme that not only brought big results but kept the lobbies clear.

They announced morning shows, gave teachers passes and authorized them to hand them out to the kids who qualified for them. The main need, they were informed, was for good quality rags the three lbs. earned a pass. The plunder was stored in the schools.

The shows drew 2,900 kids into four theatres and brought in five tons of salvage, worth $700.

Coyle Brings In The Bouncy Stuff

Leo Coyle's rubber matinees at the Granada, St. Catharines, caused the kids to turn up over 2,500 lbs. of the valuable stuff. It's amazing how much of the stuff is stuck away in spots that only kids know. The inducement of a free movie sets them scurrying off to the treasure troves.

Leo got a letter of congratulations from C. N. Presnail, chairman of the National Rubber Campaign.

Get Together!

When will the exhibitors of Ontario begin speaking with one voice?

The past year has brought many examples of division among people who have everything in common. The worst example of this was the need to create a bridge between sections of exhibitors to establish a unified front for the theatres' Victory Loan effort.

The exhibitors of Ontario, in their inter-industry relations, have condoned a spirit which is at odds with that which prevails in Canada-at-large in more vital matters. There are times when such a state of affairs is hard to rectify. But certainly not now, when the joy of working together on larger issues has bred a common spirit of understanding and co-operation that wiped away the mistrust and prejudices of the past in almost everything that can be conciliated.

Are the exhibitors of Ontario such diehards and are their differences so concrete and enduring?

No—unless they are a race apart. In Quebec, Nova Scotia and other provinces all-embracing organizations exist, founded and maintained by exhibitors every bit as industrious and as intelligent as those of Ontario. Within them exhibitors of every classification work out their common destiny for the good of the trade.

We need such an organization in Ontario, the major

(Continued on Page 2)

Theatre Cleared In Coal Gas Probe

Investigation by Ontario Fire Marshal's officers and police into the poisoning by coal gas of child patrons at the Pape Theatre, Toronto, on Saturday, October 24th, indicated that it was an accident and that Manager Isadore Stern had followed safety regulations demanded by city building by-laws and regulations of the Ontario Motion Pictures and Censorship

(Continued on Page 2)

Dan Krendel Moved

Dan Krendel, Famous Players' supervisor for Hamilton District, Western Ontario, has assumed the duties of supervisor of the chain's Toronto suburban houses. The Hamilton offices are being closed and Krendel will have his headquarters at the home office.

Mrs. Minor Manages

Mrs. Helen Minor became manager of the Capitol Theatre, Aylmer, Ontario, on Saturday, October 31st. The girls are taking over more and more posts in theatre service.

Exhibs Discuss Gas Protection

Spurred by a desire to eliminate the possibility of future accidents along the lines of those at the Doric and Pape, members of the Independent Motion Picture Exhibitors held a general meeting last week to discuss the matter. With President Barnett E. Laxer in the chair those present passed a resolution addressed to O. J. Silverthorne, chairman of the Ontario Board of Censors, offering all possible co-operation.

Other exhibitors have been discussing the same subject and will offer to facilitate new rulings designed to protect patrons or work out a plan of added supervision.

'ARABIAN NIGHTS' IN **Glorious Technicolor**

Universal's mighty production—the first of the 1942-43 season in Technicolor . . . 1000 charging horsemen . . . 500 gorgeous harem queens . . . 1001 thrills of "1001 nights" . . . starring Jon Hall, Sabu, and Maria Montez. . . . A Walter Wanger production.

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HYE BOSSIN, Managing Editor

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Stay in There!

The boys and girls of the film business are still banging away at Hitler, the curse of the Universe; Goering, the mad monster, and Goebbels, the jack-of-all-tirades. Keep whacking away at them. Let's not be just fast starters. Sell people bonds. Keep lining them up and signing them up.

Through modern industrial magic each bond becomes a bomb overnight—a personal message to Hitler delivered by hand. That magic will take the habits out of the rat as surely as a magician takes the rabbits out of a hat.

The ability to go one round more than the other fellow is all we need to win. So keep slugging.

And remember, not all of us are blessed with patience. Every new edict that bears on our accustomed way of living stirs the short-sighted, the grumblers and those who give mere lip service. They are annoyed. They are irked.

They ought to be told what one unsung sage said to a grumbler at the income tax. "What are you beefing about?" was his retort. "The government takes it from what you make, not what you have!" The perfect answer. The government takes it from what you make to guard you and the machinery of life from those who would destroy you and it. What could be fairer?

And part of the part they take is returnable, just as Victory Bonds are. Forced saving, some call it. Well, forced saving is a danged sight better than forced labor!

The question for those who are slow in catching on to the issues of the day and the needs of the moment is "Are you a fellow-worker or a fellow-irker?"

Part of our year-round task as members of the film industry is to use our medium to make the people realize what war is and what it takes. Now we've been asked to do personally what the screen has done before and is still doing—to boost the war effort. But through the buying and selling of Victory Bonds.

The Victory Loan is one of our major supports against Hitler. For motion picture people it isn't enough that we buy. We must keep the importance of the Loan before the public every minute so that someone else may sell those who don't buy through us.

Guard against a letup or a letdown. Stay in there punching. Remember, the ability to go one more round than the other fellow is all we need to win. A second—which is what civilians over here are—is spared the pain and bloodshed. So the least he can do is his best. Are you doing yours?

Get Together!

(Continued from Page 1)

province of the Dominion, to establish a link in a nation-wide chain of men and organizations with the same problems. The same problems—which have increased in number beyond what anyone was able to foresee a few years ago. Let not the exhibitors of Ontario add to the dangerous sectionalism that is so often met with in so large land with so comparatively few people.

It's more than a need. It's a duty. The answer is a single organization.

Get together.

Victory Loan Rolls Along

(Continued from Page 1)

provided information at hand to all, regardless of group.

The fever of inter-industry buying has affected every type of theatre worker, from executives to sweepers. At the Capitol, Ottawa, five cleaners, all women, bought a $50 bond each, which is a considerable sacrifice on their part. At the Park, Windsor, 10 employees subscribed $1.150. Most theatres have registered 100 per cent scores from their staffs and where this hasn't occurred the figures usually fall one or two short. This has been aided greatly by the owners financing employees' subscriptions.

Most important of the industry's work, however, is the wide-scaled move to direct public interest to the Victory Loan by all theatre workers. For instance, the Projectionists Union is doing great work in applying its craft, operators being provided for private meetings where 16mm. films are used. In Ottawa alone 30 such meetings took place during the first week.

Managers and executives have not only boosted the inter-industry drive but are serving on local committees everywhere. Bob Roddick, Capitol, Halifax, is the local press liaison officer—just one example. Glenn Ireton, Vitagraph publicist, moved over to the Ontario special stage shows while the drive is on. Managers are using their own channels and supervising others to see that publicity reaches all in their areas.

Throughout the country the appearance of famed stars, special shows with returned soldier speakers, Sunday night meetings and presentations, all without charge, is the order of things.

Those executives who found time, such as Herb Allen, held meetings in their homes, to which the neighbors and others were invited, to boost civic pride in the showing of their home districts.

Another interesting aspect of Victory Loan publicity is the unsolicited advertising, based on motion pictures such as "Mrs. Miniver" and "This is the Enemy," issued by local and district committees and merchants. Particularly in the case of "This is the Enemy," a Russian picture which is being used more frequently for Victory Loan expression than "Mrs. Miniver" because it is newer.

As yet there is no letup. The industry is doing everything possible to help the loan go over the top after the tremendous start its own effort got from distribution and exhibition subscriptions of several millions.

Theatre Cleared In Coal Gas Probe

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Branch.

The report of the preliminary investigation has been presented to Premier and Attorney-General Conant. The findings, it is understood, do not attach blame to the manager, although fuel combustion experts maintain there was a combustion fault in the furnace room, in that it was not supplied with an air duct directly from the outside.

In an ordinary house installation, experts hold, there is sufficient air capacity in a cellar to afford adequate combustion — a factor which does not hold true in a sealed furnace room of an air capacity that is relatively small in relation to the size of the heating plant. In the Pape Theatre case, the lack of a duct is said to be laid to the construction man rather than to Stern, who in that connection is presumed to be a layman rather than an expert.

In the incident, which threatened the lives of the 400 in the theatre and rendered unconscious or made sick at least fifty children, investigators, it is stated, presume that an explosion of fumes in the furnace parted the smoke pipe. They believe that the blower pushd carbon monoxide through the vent into the furnace room and, in turn shoved it back into the furnace. Because of the absence of a fresh air duct, the density of gas in the furnace room was built up progressively until it finally seeped out and into the air conditioning system.

Following the coal-gas poisoning case at the Doric Theatre, Toronto, in January, 1941, Fire Marshal W. J. Scott, sitting as an inquiry commissioner, recommended that in all theatres the furnace room should be separated from the air conditioning system by fire-proof walls.

Manager Stern said that the Pape was rebuilt in 1940 and was opened in September of that year and that preceding this recommendation in construction, his furnace room was separated according to the terms of the 1941 regulation and that the furnace-room door was packed to make it air tight.

The theatre was ordered closed during the investigation by O. J. Silverthorne, chairman of the Ontario Motion Picture Bureau, and W. D. McPhee, Chief Inspector of Theatres.

The accident proves again that the utmost vigilance is required constantly in the care of theatres.

W. Wilson Gets Flowery Praise

High honor was paid recently to Walter Wilson, manager of the Capitol theatre, Edmonton, when his fellow-citizens arranged a "surprise" banquet at which they presented him with a gold watch and chain in recognition of his efforts to make Edmonton the "Rose City."

The presentation was made by His Worship, Mayor John W. Fry, on behalf of the Edmonton Horticultural Society on the occasion of the 10th anniversary of the Capitol theatre's Rose Show. Incidentally, though it wasn't mentioned at the time, the presentation occurred with in a few weeks of the 20th anniversary of Walter's taking over the management of the Edmonton theatre.

Walter Wilson's annual Rose Shows in the Capitol theatre are famous throughout Canada. An ardent rose grower himself, Walter's hobby has been to promote the growing of roses in the western city. Each year the Rose Shows he arranges are held in the Capitol theatre where they attract many patrons.

"We are here to do honor to one of our number who has done probably more than any other man in Edmonton to promote the growing of roses," said Mayor Fry in making the presentation. "We who have been in Edmonton for many years know that when we first came here, we were told that Edmonton was no place to grow roses—that the summers were too short and the frosts too early. Through the efforts of a few pioneer horticulturalists and the efforts of Walter Wilson in sponsoring a competitive rose show each year, Edmonton may now be called the Rose City."

Recalling Mr. Wilson's eagerness to help growers and the part the shows in the Capitol theatre played in the furthering of interest in roses, Mayor Fry expressed the appreciation of those present. It was in their behalf and for the City of Edmonton that the mayor made the presentation of gratitude from growers and citizens alike.

Walter declared that the occasion was the biggest surprise of his life and the happiest. Speaking of the beginning of the Capitol's Rose Show idea he paid tribute to Alfred Pike who first brought rose bushes for large-scale growing in Edmonton. More than 32,000 rose bushes are growing in the city today.

Sponsors of the dinner were the City of Edmonton, the Edmonton Horticulural Society and the Edmonton Bulletin.

It Shouldn't Happen to a Pomeranian

Mild-mannered Syd Roth, who can usually take anything in his stride, had a series of happenings the other night-and-day that could give a fellow with less mental fibre an inferiority complex.

Syd was having his Saturday dinner in peace when someone phoned in an agitated voice and asked him why he wasn't at the Pix theatre, one of the houses under his supervision. "Didn't you know," the someone asked, "that 30 children were carried out from there this afternoon?" Syd had been at the Pix but he hadn't seen the late papers yet, the ones that carried the story of the near-tragedy at the Pape, where 51 children became ill when smoke gas got loose through a broken flue. The phoner-upper had, of course, confused the Pix with the Pape.

Finally, upset, Syd went to bed. It happens that Syd has a gadget on his car horn that sets it to blowing if anyone fools with it. A kind of burglar alarm. At 2:30 a.m. the danged thing started blowing and woke Syd and all the neighbors. It just went off itself.

Back to bed went a beaten and bruised—psychically—Syd. At five a.m. the police called. An exit door in one of his houses had been left open. The manager, who lives two blocks from the house, wasn't home. So Syd got dressed and drove through the rain for the five miles that separates his home from the theatre.

He slept with one eye open from then on, waiting for Fate's next quirk to chase him out again. So if you see a fellow with a bewildered look stumbling along while muttering into his meerschaum, make way for your old friend Syd Roth.

* * * *

But He Kept on Smiling

Stars have moved in and out of Toronto in regular succession since the Victory Loan began. One who went the rounds last week was New Brunswick-born Walter Pidgeon, a man's idea of a man. Walter, as nice a fellow and as game a guy as you ever met anywhere, was guided some of the time by Regal's Dewey Bloom.

No demand was too big or too small, as far as Pidgeon was concerned, and this led to the rather comic tangle described by J. V. McAree in his column in the Toronto Globe and Mail:

"When Walter Pidgeon was in Toronto he was good-natured enough to go to several gatherings which invited him. One of them was a police assembly. Mr. Pidgeon was told that several hundred police were clamoring for a glimpse of him, and longing to hear him say a few words. So he agreed to go. The gathering was rather small, and those present might as reasonably have gone to call on Mr. Pidgeon as he on them. A copper made some introductory remarks, and then said: 'I present Mr. Pidgeon of the Toronto Star.' Under this unpardonable insult the movie actor turned rather red, but recovered his composure almost immediately, smiled genially on the assembled police, and began to make an informal address. At this moment a constable opened a door, glanced out, then threw the door open and bellowed at Mr. Pidgeon: 'Hold it! His Worship the Mayor!'"

* * * *

Fred Thompson's Marriage Bureau

For honest and human flashes there's nothing to beat a Foto-Nite payoff.

At the Rex, London, Ontario, Manager Fred Thompson called out the name of a $200 winner last week. Nobody answered but a sudden hub-bub in one part of the house proved that the winner was present. Said hub-bub was caused by the winner, a lady, who fainted dead away.

When she came to she admitted that her name never sounded sweeter.

"What," Thompson asked her, "are you going to buy with the money?"

"A husband," the lady answered frankly. "I'm a widow."

Fox May Make Dr. Bethune Biog

(Continued from Page 1)

Allen, a Canadian newspaper correspondent during the Spanish war.

There will be a special interest in Canada for the picture, since Dr. Bethune was highly regarded both in his profession and generally. A native of Beaverton, Ontario, he graduated from the University of Toronto. He resigned as a surgeon at the Sacred Heart Hospital of Montreal at the outbreak of the Spanish trouble. In Barcelona he came across a doctor who had worked out a mass blood bank method which was held back because of many difficulties. Dr. Bethune solved these and the blood bank became an important part of that war and this one.

After seven months in Spain Dr. Bethune returned to the Dominion to seek aid for the cause. He met with considerable success. Hamilton, Ontario, granted a tag day for that purpose. Canada, through contributions of money and volunteers, did much to help.

When Franco triumphed Dr. Bethune organized a medical mission to help the fighting Chinese. He died in Shansia, China, in 1939 from blood poisoning, the result of injuries received while performing an operation. The Chinese war was his third, he having served overseas with the Canadian forces in the first Great War, enlisting in 1914.

Kenneth Macgowan may produce the picture.

Major Justin Now

Frank Justin, first member of Famous Players' head office to enlist, has become Major Justin, deputy assistant Adjutant General M.D. 2.

"New Super GARDINER Projector"
With Barrel rear shutter
Has no equal for fine projection and long life.
As low as $9.00 weekly.
GET OUR PRICES AND YOU WILL SURELY BUY FROM US
"YOU CAN GUESS THE REASON"

SAVE 20% OR MORE OF YOUR MONEY
on THE BEST IN SOUND, PROJECTORS AND COMPLETE THEATRE SUPPLIES
SPECIALISTS FOR 25 YEARS
ASK THE MAN WHO KNOWS US
DOMINION THEATRE EQUIPMENT CO
847 DAVIE ST VANCOUVER B.C.

Digest of Reviews

FLYING FORTRESS (Vitagraph)

Though this picture starts off in routine fashion, it soon picks up speed and leads to what is perhaps the best presentation of a bombing raid so far. The flight over Berlin and the incidents of battle are intensely interesting, the thrills mounting as the operations proceed.

Made in England, it is a first-rate job. A Canadian actor, Donald Stewart, shares the male lead with Richard Greene and the feminine roles are handled expertly by Carla Lehman and Betty Stockfield. The boys are RCAF pilots and there is considerable Canadian background.

The story deals with a playboy brought to his senses by exposure to vital matters of the day—and Carla Lehman. Greene is the monied rake who lets Stewart take the fall for a drunken-flying accident. The war and Greene's romance with Stewart's sister makes them pals again.

GEORGE WASHINGTON SLEPT HERE (Vitagraph)

A quite-enjoyable comedy in which the lead roles are shared by Jack Benny and Ann Sheridan. Benny does well as the hectored and unsympathizing husband of a wife who is converting a historic farmhouse into a home. The picture has a Colonial and somewhat rustic flavor, which gives it novelty during the time Benny isn't diluting it with slapstick. At that, his is a plausible performance but Sheridan, graceful and gracious, leaves him behind in audience attention. It's hard to believe that she was the victim of the Ooomph Girl scheme at one time.

Most intriguing performance in the piece is that of Percy Kilbride as a glum handy man. Hattie McDaniel, William Tracey, Joyce Reynolds, Franklin Pangborn and John Emery stay in there pitching.

LITTLE TOKYO, USA (20th Century-Fox)

A fast-moving story about Jap espionage before the forced evacuation from the Los Angeles area. Some of it must be accepted without question, otherwise it becomes highly improbable. The scripters didn't use their best judgment in having characters call the Japs terms based on their eyes and skin color which could easily apply to our allies. Those parts of the picture dealing with domestic treachery and the evacuation are very interesting.

Robert Preston is a framed cop and Brenda Joyce his broadcasting girl friend. One of these days Hollywood will get a real rap for presenting women apparently worthy of the attention of intelligent men but who just don't understand things themselves and get in the way. It just isn't true now.

Harold Huber, Don Douglas, June Duprez, George E. Stone and others.

Make Canada Proud
of the Industry
and the Industry
Proud of you!

Boost and Buy
VICTORY BONDS

FOR ME AND MY GAL (Regal)

The men and women who were boys and girls during the period after the last war will relish this appealing musical. So, for that matter, will everybody. It's full of the popular songs of yesterday and they're presented with the sentiment and melody intact. They aren't over-swung or over-produced, as has been the case in the past. The stage scenes also follow the same method of simple presentation. It all gives the picture conviction.

The background is the booming vaudeville of the period and the hopes of the actors to play the Palace, New York. Judy Garland, whose sincere playing is her most valuable asset next to her voice, reaches deep into the hearts of the patrons. The most distinguished performance, however, comes from a newcomer, Gene Kelly, who plays a song-and-dance man with a heart of brass.

Kelly, it might be said here, is the most honest presentation of a male lead in a long time. Hollywood usually gives us our heroes all white and our villains all black. The exceptions in the case of heroes usually have the debit side of their character presented roguishly. Kelly is an ambitious heel whose viewpoint changes quite plausibly. He established his right to Garland's affection over George Murphy's claim quite reasonably.

This is a swell picture, well acted, produced and directed. Garland, whose transition into a grownup lead took place so naturally that hardly anyone noticed it, is an eye- and earful.

Others who keep things going are Ben Blue, Marta Eggerth, Keenan Wynn and a list of capable players.

GIVE OUT SISTERS (Universal)

A standout musical of a lesser nature, featuring the Andrews Sisters, Grace McDonald, Dan Dailey, Jr., Charles Butterworth, Walter Catlett, William Frawley, the Jivin' Jacks and Jills and supported by lesser players of quality. It's about tops in the Universal series. The plot is about an heiress working in a night club.

SPRINGTIME IN THE ROCKIES (20th Century-Fox)

Blessed with top-notch tinting and tunes, this Technicolor musical featuring the doll-faced Betty Grable and pleasing John Lane will meet the demand for relaxing entertainment. Canada gets a nod, the background being Lake Louise in the Rockies—but little more than a nod. Scenic shots are few. The doings are sparked up by Carmen Miranda who shows up first in American dress. This type of garb suits Miranda about as much as a zoot suit on a greybeard. She soon gets back into her vegetable habilitments and machine gun type of songs. The Brazilian girl right now is probably the most original dialect comedienne the screen has seen in a long time. Edward Everett Horton, Cesar Romero, Charlotte Greenwood and Harry James and his Music Makers share the spectrum, playing their accustomed parts.

Oh yes. Payne and Grable are musical comedy stars who love each other, can't get along but do at the fadeout. There are a couple of nice productions numbers, built around the very listenable tunes offered.

British Exhibitors Win Point From Fox

The recent boycott by English exhibitors through CEA against Fox has been settled, with the theatre men winning their main points. Fox cut out Sunday spot bookings, stated that each picture was to be sold individually and that it would stipulate the percentage pictures. Situation now is as was.

Boag Handles Quebec Publicity for Fox

Hal Horne, ad-publicity head for 20th-Century-Fox, has been expanding the boosters department. A number of old-time pressagents from other fields have been added to the staff. Gil Boag has been posted in Montreal to supervise publicity from that point. Toronto Fox offices have no official publicity man but Sam Glazier of its adsales has been doing a swell job of planting stuff in class and other mediums.

UNITED ARTISTS

announces its pictures for the season

1942-43

For twenty-three years United Artists has distributed a standard of pictures unexcelled in the history of motion pictures. This has been due to the enduring spirit of its founders who felt independent motion picture production was as necessary to the life blood of a great artistic medium as independence and freedom of thought are to a great nation.

The present management of United Artists desire to and will at all times uphold this worthy tradition.

We of United Artists further feel that this tradition can be best maintained and enhanced by developing a strong program of diversified picture entertainment suitable for any and every type of theatre.

We present on these following pages a program of pictures which represents the most imposing list of productions ever offered by United Artists in a single year; a program highlighted by its splendid list of independent production brains, star values, story values, directorial genius, and withal, a consistency of supply which will merit for United Artists an essential place in the program of all theatres large or small.

EDWARD RAFTERY
President

GRADWELL L. SEARS

ARTHUR KELLY

GEORGE BAGNALL

CARL LESERMAN
General Sales Manager

W. SOMERSET MAUGHAM'S

THE MOON AND SIXPENCE

For release OCT. 2

starring

GEORGE SANDERS · HERBERT MARSHALL

with DORIS DUDLEY · ELENA VERDUGO

ALBERT BASSERMAN · ERIC BLORE

Adapted and directed by Albert Lewin

Produced by David L. Loew

The most talked-about picture ever made in Hollywood. By the author of "The Letter," "Rain" and "Of Human Bondage"!

ALEXANDER KORDA presents

For release OCT. 16

ONE OF OUR AIRCRAFT IS MISSING

Produced and Directed by MICHAEL POWELL

Written by

MICHAEL POWELL and EMERIC PRESSBURGER

The men who gave you "The Invaders"

The greatest thrill spectacle ever made with the R.A.F.!

MAYFAIR PRODUCTIONS presents

FRANK BUCK

in

For release NOV. 27

JACARE

Killers of The Amazon

(Pronounced JACKARAY)

with

James Dannaldson

Commentary by FRANK BUCK

Screenplay by Tom Lennon

Music Score by Miklos Rozsa

The first feature ever filmed in the Amazon jungles. Amazing — authentic!

HUNT STROMBERG presents

BARBARA STANWYCK

For release FEB. 12

THE G-STRING MURDERS

(tentative title)

by GYPSY ROSE LEE

Directed by WILLIAM WELLMAN

The funny, fast-moving best-seller of crime behind the scenes in a burlesque theatre.

Dishonored LADY

Based on Katharine Cornell's Broadway hit by Margaret Ayer Barnes and Edward Sheldon. Kettie Frings has done the screenplay of this story of a girl too eager for love!

GUEST IN THE HOUSE

The powerfully dramatic Broadway play by Hagar Wilde and Dale Eunson. A young couple befriends a pretty girl who repays them by blasting their marriage!

CHARLES F. ROGERS

presents

For release JAN. 15

THE POWERS GIRL

with ANNE SHIRLEY • CAROLE LANDIS

GEORGE MURPHY • DENNIS DAY • ALAN MOWBRAY

plus BENNY GOODMAN *and His Band and America's 50 Most Beautiful Models*

Directed by Norman Z. McLeod

The year's biggest showmanship picture! She sets the beauty standard for all America!

THE CINEMA GUILD

presents

FREDRIC MARCH · VERONICA LAKE

For release OCT. 30

I MARRIED A WITCH

with SUSAN HAYWARD · ROBERT BENCHLEY

CECIL KELLAWAY · ELIZABETH PATTERSON

ROBERT WARWICK

A RENE CLAIR PRODUCTION

Directed by RENE CLAIR

Suggested by a story by Thorne Smith

Screenplay by Robert Pirosh and Marc Connelly

Her father said "Be a bad girl!" And she was! She got what she wanted with sex appeal!

HARRY SHERMAN

presents

For release DEC. 11

AMERICAN EMPIRE

with

RICHARD DIX • PRESTON FOSTER

LEO CARRILLO • FRANCES GIFFORD

ROBERT BARRAT • GUINN WILLIAMS

The exciting epic of Texas a hundred years ago when fortunes were made on the great cattle ranges!

HARRY SHERMAN presents

BRENT · LANE

For release NOV. 13

SILVER QUEEN

with

BRUCE CABOT · LYNNE OVERMAN
EUGENE PALLETTE · JANET BEECHER
GUINN WILLIAMS

Directed by LLOYD BCON

A beautiful girl and a professional gambler play for love in this romance of old San Francisco!

THE CINEMA GUILD presents

Paulette GODDARD · Ray MILLAND

in

For release JAN. 1

THE CRYSTAL BALL

with

WILLIAM BENDIX · GLADYS GEORGE
VIRGINIA FIELDS · CECIL KELLAWAY
CLEM BEVANS

Directed by ELLIOTT NUGENT

Fast-paced comedy of a gorgeous redhead who meets the stranger a fortune-teller predicted she would!

THE CINEMA GUILD presents

For release JAN. 29

YOUNG AND WILLING

Based on the stage play "OUT OF THE FRYING PAN"

starring

WILLIAM HOLDEN · SUSAN HAYWARD
EDDIE BRACKEN · ROBERT BENCHLEY

Produced and directed by
EDWARD H. GRIFFITH

Six stage-struck youngsters try to get a producer's attention — and what a job they do!

HARRY SHERMAN presents

Buckskin Frontier

with

RICHARD DIX • JANE WYATT • LOLA LANE
MAX BAER • VICTOR JORY • LEE J. COBB
ALBERT DEKKER

Based on the novel by HENRY SINCLAIR DRAGO

The thundering story of the first railroads to span America!

ARNOLD PRESSBURGER
presents

NEVER SURRENDER

(Tentative Title)

The mass heroism of the Czechs that climaxed in the assassination of Heydrich, The Hangman!

ARNOLD PRESSBURGER
presents

TOMORROW NEVER COMES

A great dramatic property on which cast and other particulars will be announced shortly!

---

6 HOPALONG CASSIDYS

Produced by HARRY SHERMAN

starring WILLIAM BOYD

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(FOR RELEASE OCTOBER 27)

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Presenting the War Angle

Metro Asks Its Writers to Dig Deep Into the Heart of the War and Respect the Aims and Hopes of All Our Allies

As an answer to the regular charges of critics that Hollywood films have, for the most part, used the war merely as another background against which to present the same old routines, E. J. Mannix of Metro-Goldwyn-Mayer, has addressed a letter to all executives, producers, writers and directors of that company on the subject.

The studio, according to the letter, "is challenged to use its great influence in the planning and making of pictures which are directly concerned with the war and its problems. This is a job of the producers, writers, directors and every man and woman who contributes to making motion pictures."

Mannix called on Metro personnel to consider six basic questions in the consideration of any war picture:

"1. How can this picture help to create a better understanding of the war?

2. Will this subject still be important when the picture is going through its regular channels of distribution?

3. Is some other objective important?

4. Is the subject in danger of overemphasis on the screen because so many other pictures are treating the same subject?

5. Does the treatment really clarify the subject, or is it merely a by-product of another picture?

6. Does the treatment bring the subject home to the individual in the audience so that he can identify himself and the part he can play in furthering victory?"

Attached to Mannix's letter was a seven-page outline of "Metro-Goldwyn-Mayer's War Film Policy," which took the six basic themes of President Roosevelt's January 6th address to Congress, as cited for motion picture use, and expanded them into detailed suggestions to guide the work of Metro creators.

"I—The Issues" emphasizes the "priceless opportunity to bring the Four Freedoms to life on the screen"; that "this is a people's war"—"The underprivileged, the uneducated, the minorities. Don't try to bamboozle these groups by telling them they are well off or that they have no problems, but try to help show them that democracy offers them the quickest method with the least sacrifice to solve their problems"; "The hope of all the people for a world free from force, for a world governed by a universal Bill of Rights."

"II—The Enemy" calls on its readers to point out the danger of "a negotiated peace on the basis of a spurious 'revolt' against present leadership . . . The elimination of Hitler will not solve the world's problems"; to characterize "the power, cruelty and complete cynicism of the enemy. But do not characterize all Germans, Italians and Japanese as barbarians. Remember that many of our allies, and potential allies, are natives of enemy countries"; and to "guard against a too easy confidence in victory."

"III—The United Nations and Peoples" stresses the necessity "that we know and understand our Allies, that they know and understand us"; "The dignity, the strength and courage, ability and equality of the Chinese people"; "The record of British courage . . . the fierce determination that saw them through the catastrophe of Dunkirk and the hell of Nazi bombings"; that "The Russians, like the Americans, are fighting for the preservation of their liberties . . . Refute the Axis-inspired falsehood that their political ideology constitutes a threat to democracy."

"IV—Work and Production" recalls that "the soldier in overalls is as vital to the prosecution of modern warfare as the soldier in uniform"; "that labor is today united against the enemy, that labor-management committees are functioning in hundreds of industries to speed war production"; "The farmer's role in the production front. He, too, is converting to war needs, increasing production of food to win the war and the peace."

"V—The Home Front" points out that "civilian sacrifice in the United States is nothing compared with most civilian sacrifice in the United Nations"; "The civilian must have the war brought home to him. He must be made to regard sacrifices as his part toward winning the war, toward perpetuating his way of life, toward establishing a just and permanent peace . . . He must be made to realize that the grumbler, the hoarder and the law-evader are his enemies."

"VI—The Fighting Forces" deals with the screen's obligation to the men in the fighting forces "to dispel any false notions about the nature of the war . . . They should be told, again and again, what they are fighting for, whom and what they are fighting against"; to "exalt the heroism and sacrifices of individual soldiers and sailors, but in terms of the ideals for which they are fighting and dying"; "to demonstrate the strength, unity and mutual trust of the United Nations"; to give attention to the less spectacular branches of the fighting forces—the Infantry, Artillery, Engineers, Supply Services, Mechanics, the Merchant Marine . . . the Medical Corps" and to "portray the Women's Army in dignified terms."

Not typical because of its severity but along the same lines as much recent criticism is the following by John T. McManus in the New York newspaper, PM:

"Seriously, now: what can a free-floating democracy do about a ruinous, flap-jaw monopoly like Hollywood? Yesterday it was Iceland, at the Roxy, making donkeys of the Icelanders who are now hosts to untold thousands of American servicemen. Today it is A Yank at Eton, booting the British around like a Coughlinite. Next week the horselaugh may be on the Chinese; any week at all you can see the American Negro buffooned and humbled. And all, mind you, on preciously-rationed film, with talent granted draft deferment because of the morale" value of movies. Where, oh, where is Lowell Mellett, the OWI's movie co-ordinator?"

Victory Loan Presentation

Manager Al Perley of the Midtown, Toronto, Captain Richardson of the Women's Canadian Army Corps and Phil Wisner, chairman of Victory Loan Division "B." Mr. Wisner is presenting Perley with a genuine Commando dagger, symbol of the drive. The dagger is on display. The Midtown subscribed $5,000 and is doing a busy job of boosting.

Sedgewick Joins Information Board

Harry Sedgewick, who was Eastern General Manager for Famous Players before shifting to the radio field, and is currently president of CFRB, Toronto, has been loaned to the Canadian Board of Information for the duration. He'll work out of New York without salary.

Sedgewick, who took over CFRB in 1931, is chairman of the board of the Canadian Association of Broadcasters. He has been active on a number of war committees.

His appointment drew a special letter of praise from Gladstone Murray, director of Broadcasting for CBC.

Posen to Broadview

Curly Posen, who was formerly conductor of the Casino orchestra, has broadened out into theatre management. He's now at the helm of the Broadview Theatre, Toronto, one of Joe Cohen's houses. Curly is a lively fellow and may spark up things around Broadview avenue.

A Swell Idea

Leave it to lively Hilly Yuden, manager of the Circle, Toronto, to lick an important dimout problem. Hilly painted his marquee sign background black and made his letters white, a reversal of the usual color scheme. Now the attraction copy stands out in the dimout and can be seen for quite a distance.

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What did You do?

BY CANADIAN SHOWMEN FOR CANADIAN SHOWMEN

Contributions to this column will be greatly appreciated from any member of the motion picture industry, from coast to coast, whether he has chain affiliations or is strictly independent.

Address all letters to "What Did You Do?" c/o Film Weekly, 21 Dundas Sq., Toronto, Ont.

WAR matters are, of course, occupying the managers at present, what with the Victory Loan on top of the scrap drive and the general and local drives. In Oshawa old-timer Leon Osier tied in "Mrs. Miniver" with Milk for Britain and Walter Dunbar of the Capitol, Sarnia, drew great praise for staging a popularity contest, people desiring to vote buying a War Savings Stamp for the right.

The scrap drive and rubber matinees have brought in tons of the stuff everywhere. Right now, however, Victory Loan plugs and stunts have pushed everything into the background. Bob Berezin, Marks, Oshawa, invited 100 airmen to see "Eagle Squadron" as part of his Loan campaign and Al Perley, Midtown, Toronto, staged what was probably the most interesting idea.

A detachment from the Women's Canadian Army Corps attended the Midtown on a Thursday evening, marching there smartly, and gathered in front of the theatre while Mr. Wisner, Division "B" chairman of the Victory Loan, presented Perley with a Commando dagger, symbol of the campaign.

The girls were given candy donated by local merchants. Special banners were hung and slogans painted on the Vitrolite front. It was all very impressive.

John Kurk, Royal, North Bay, tied his feature up with the Victory Loan. His marquee read: "Buy Victory Bonds. Make It All Come True." Harland Rankin, Centre, Chatham, staged a Bond Wagon Show, which was broadcast.

* * *

ERNEST W. HATFIELD, the young manager of the Capitol, Yarmouth, N.S., tied the Victory Loan up with "Mrs. Miniver" in a half-page newspaper ad contributed co-operatively by local merchants. The lead line urged the reader to buy bonds, as did other copy.

The boys are still at it hard and heavy.

FOR "My Favourite Blonde" John Kurk, Royal, North Bay, handed out Jumbo passes that were void if folded, faded or torn.

* * *

AL PERLEY, Midtown, Toronto, got copy on "Priorities on Parade" into the shopping bags of a large chain grocery store and invited 50 defence workers from a different plant to see the show free on stipulated nights.

* * *

HARLAND RANKIN'S War Savings Stamps and Victory Loan shows are usually put on with splash and class. For the Victory Loan show, mentioned above, the Centre, Chatham, put on an all-star show and broadcast, with the military present as guests. The Chatham papers joined whole-heartedly in helping to pick 18 winners of a popularity contest, who will get leave of absence from their employers to sell stamps and bonds. The chief winner got a $75 bond as an award.

* * *

FRED THOMPSON, Rex, London, brought the Welsh colony in for "How Green Was My Valley." The visit of Walter Pidgeon, star of the picture, to Canada for the Victory Loan, helped a great deal. It being the fifth time the picture has played London, Fred's work in bringing the people back through various means deserves special praise.

* * *

LES VICARY, Opera House, Orillia, handed out 1500 herald napkins for "Always in My Heart" and also distributed red hearts with copy attached.

Mrs. Pete Harrison Shows 'Em How

The only lady manager on the 20th Century Theatres chain, Mrs. Pete Harrison of the Capitol, Cobourg, Ontario, is making many a manager look her way in admiration.

Mrs. Pete stepped up to the plate when her popular husband got sick a while back and scored right off the bat. She's doing a swell job of promotion and goodwill among her townsfolk.

Who said women don't make good managers?

Revivals in New York

Algiers — 1938 romantic drama; Boyer, Lamarr, Gurie.

Awful Truth—1937 comedy; I. Dunne, C. Grant.

Beachcomber—1938 drama of the Dutch East Indies; C. Laughton and E. Lanchester.

Beau Geste—1939 adventure story; G. Cooper, R. Milland.

Cat and the Canary—1939 comedy-mystery; B. Hope, P. Goddard.

Devil and Miss Jones—1941 farce comedy; J. Arthur, C. Coburn.

Divorce of Lady X—1938 technicolor comedy; L. Olivier and M. Oberon.

Edison the Man—1940 biography of the inventor; S. Tracy.

Farewell to Arms—1932 revival of Hemingway's famous story; H. Hayes, G. Cooper.

Four Feathers — 1939 romantic melodrama; J. Clements, R. Richardson.

General Died at Dawn—1936. Exciting melodrama in China; G. Cooper, M. Carroll.

Ghost Breakers—1940 comedy; B. Hope, P. Goddard.

Grapes of Wrath—1940 dramatization of Steinbeck's novel; H. Fonda, J. Darwell.

Great Lie—1941 drama; B. Davis, M. Astor, G. Brent.

Gunga Din—1939 melodrama of military British India; C. Grant, D. Fairbanks Jr., V. McLaglen.

Holiday—1938 comedy; K. Hepburn, C. Grant.

Intermezzo—1939 drama; L. Howard, I. Bergman.

Lives of a Bengal Lancer—1935. Adventure in India; G. Cooper, F. Tone.

Long Voyage Home—1940 nautical drama from 4 O'Neill plays; T. Mitchell, I. Hunter, J. Wayne.

Man Who Came to Dinner—1941 film version of the B'way comedy; M. Woolley, B. Davis, A. Sheridan.

Meet John Doe—1941 drama; G. Cooper, B. Stanwyck.

Of Human Bondage—1934 drama; L. Howard, B. Davis.

Philadelphia Story—1940 comedy from the B'way play; Hepburn, C. Grant, J. Stewart.

Pride and Prejudice—1940 film version of Jane Austen's novel; G. Garson, L. Olivier.

Stanley & Livingstone—1939 historical drama; S. Tracy, Sir Cedric Hardwicke.

Star Is Born — 1937 romantic drama; F. March, J. Gaynor.

Top Hat—1935 musical; F. Astaire, G. Rogers.

Calgary M.O.H. Praises 'Baby'

Dr. W. H. Hill, Calgary's Medical Officer of Health, was so impressed with "Birth of a Baby" when he saw it at the Palace Theatre of that city, that he sat right down and wrote a letter to the Calgary Albertan. Here are some excerpts from the letter:

". . . allow me to say that this is a picture ('The Birth of a Baby') that every member of this community, above the age of 16 years, should make a point to see. . . . Mothers should take their daughters with them. . . . I have witnessed many pictures pertaining to public health and in my opinion this is the most outstanding . . . the portrayal is such as not to offend anyone; it is put forth in such a manner as to captivate the interest of those who see it. Even the morbid-minded or the curious will benefit from seeing this picture and will derive a much different viewpoint on this important subject. I heartily endorse all that has been said by leading scientists in this field . . ."

Theatres Close In Gold Mining Areas

Those theatres in gold mining areas where the community depended entirely on the diggers have closed. The Lode Theatre, Wells, B.C., which was run by E. L. Bobier, is one of the latest war casualties. The populations were shifted to places where more vital mining is being conducted. Other difficulties in theatres located in remote parts deal with the difficulty of getting projectionists to stay.

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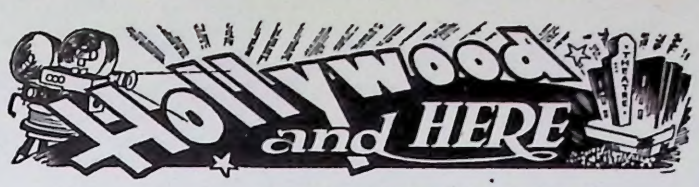

By TAP KEYES

Chairman of Hollywood's new canteen, where glamorous stars do such unglamorous things as wash dishes and sweep floors, is Art Arthur, Paramount scenarist, who is a former Toronto and Windsor reporter. His most recent screen credits include "Sun Valley Serenade" and his newest is "Priorities on Parade." Arthur's wife is the lovely Jessica Pepper, whose bright new headpiece, a forage cap of red, navy blue and gold braid, catches many an eye. It's the official dress cap of the Royal Canadian Artillery, a gift from her brother-in-law, on active service with that outfit. Jessica is just as active as Art in Hollywood war work.

* * *

Do you remember when they billed him as Tyrone Power, Jr.? Though the senior Power was one of the greatest stars in American theatrical history, the son was never able to cash in on his father's fame. Young Power hitch-hiked to Hollywood and was lucky to get himself signed as a $35 per week stock player. He was screen-tested, thumbed down and fired. Then Darryl Zanuck began looking though screen tests for a new face to play "Lloyd's of London" and discovered Tyrone junior. That's how he got his break.

* * *

Donald Meek, the mild little man whose characterizations are so popular, fought with the Hamilton Highlanders in the last war. Canada occupies a vivid place in his memories. He was touring the Dominion with an acrobatic troupe from his native Scotland. In Hamilton, Ontario, he fell and spent 12 weeks in the hospital. He knew he was through as an acrobat and he had plenty of time to think so he figured out the characterization that made him famous. But there was another job to be done first so as soon as he could walk again he hiked to the recruiting station and joined up.

* * *

You don't always know what's good for yourself. Take the case of Claudine West, a shy Englishwoman. She went to work in the Research Department of MGM in 1926. When it was found that she could read several languages they made her a reader of story material. Her written comments caught the eye of the story editor. He recommended that she be made a writer. She blushed and being afraid, refused. Under threat of being fired, she took the promotion. It was she who shared the screenplay of "Mrs. Miniver"—and "The Guardsman," "The Good Earth," "The Barretts of Wimpole Street" and "Goodbye, Mr. Chips."

* * *

Neither do others always know what's good for you. MGM had a girl story reader working for $40 per week. She wanted to be a writer but the studio said do what you're doing and don't bother us. She quit. Her name is Lillian Hellman. She wrote "The Children's Hour" and "The Little Foxes." Recently MGM offered her $2,000 per week to come back. She smiled and answered sarcastically. "Thanks, but I wouldn't feel right taking $1,960 more of your money each week!"

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VOICE of the CANADIAN MOTION PICTURE INDUSTRY
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Film Men Help Salvation Army

The success of the Salvation Army Red Shield Home Front Drive in St. Catharines, Ontario, was due considerably to the special committee of theatre managers organized to help it. The quota was $5,000 and this was exceeded by half again.

Kent Craig, chairman of the managers' committee, was campaign chief of the city as well as the County of Lincoln. The very important Retail Merchants Committee was assigned to Leo Coyle, Granada, and Roy Miller, Lincoln, and the boys did a great piece of work in snagging $1,100, a sum above anything in the past.

Other theatre men who served are Sam Freedman, Centre, and Dewey McCourt, Palace.

The accomplishment is quite remarkable, in view of the fact that the YMCA and Blind Institute drives were on at the same time.

This is the sort of thing that brings a closer understanding between the industry and the people.

Kingston, Ont., IODE Demand More Clips

Kingston's branch of the Independent Order of Daughters of the Empire passed a resolution at their recent semi-annual session asking that Ottawa order that more Canadian newsclips be shown in theatres. The action may have resulted from the Dieppe controversy recently.

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